

2-3-2019

Guest Artist Recital: Bente Illevold, Euphonium & the Northern Lights Duo

Bente Illevold

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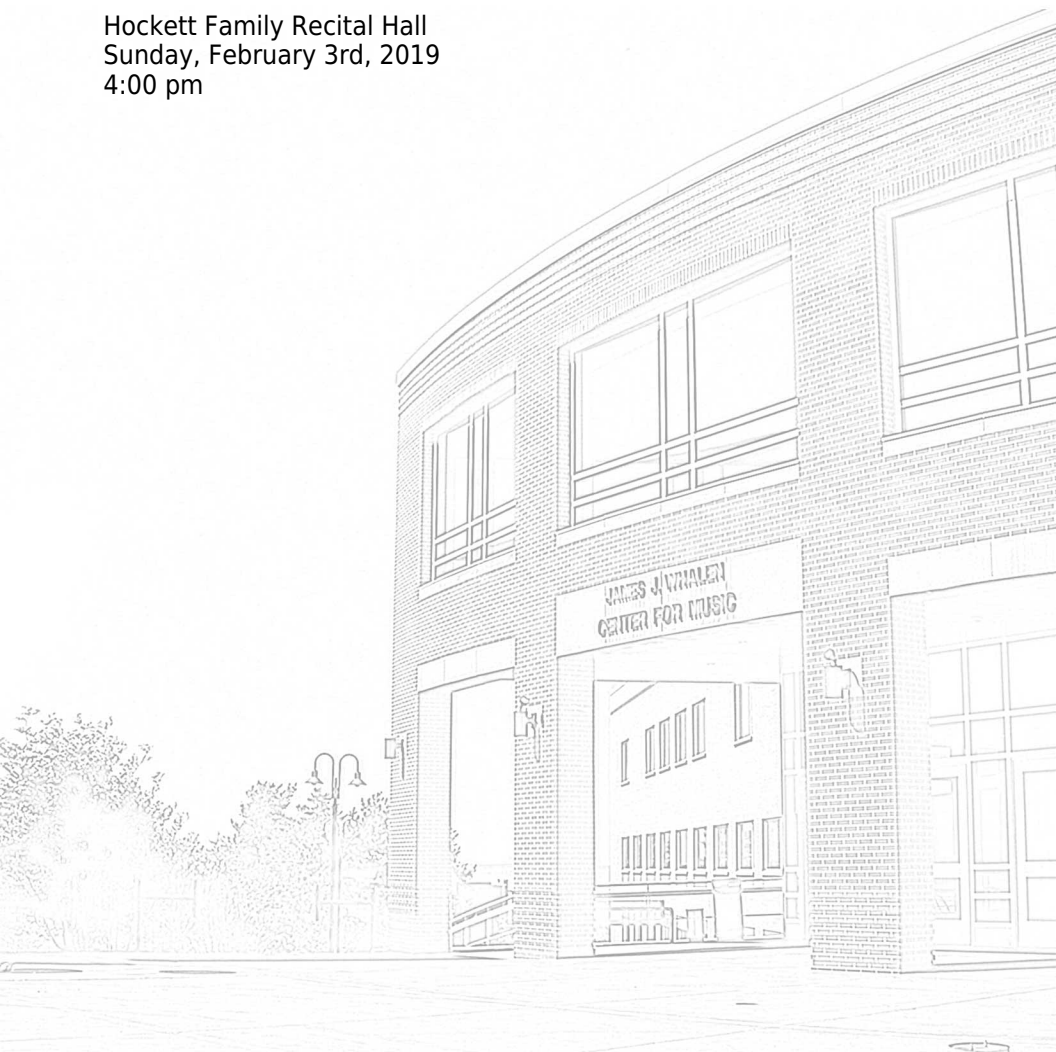
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Guest Artist Recital:

Bente Illevold, Euphonium & The Northern Lights Duo

David Earll, Tuba

**Hockett Family Recital Hall
Sunday, February 3rd, 2019
4:00 pm**



ITHACA COLLEGE

School of Music

Program

Mazurka for Solo Baritone

Nicolas Falcone
(1892-1981)

Suite No. 1 in G Major for Solo Cello

I. *Prelude*

V-VI: *Menuett I and II*

VII: *Gigue*

Johann Sebastian Bach
(1685-1750)

"Vallflickans dans"
from *Bergakungen*

Hugo Alfvén
arr. Frode Rydland
(1871-1960)

Dsdht for euphonium and
prerecorded material

Rune Rebne/Ludvig Elblaus
(b. 1961)

Intermission

Duba Dance for Euphonium & Tuba

Steven Verhelst
(b. 1981)

Gone Fishin' for Euphonium & Tuba

I. Getting to the Pond

IV. Hooked One

David Earll

Devil's Waltz for Euphonium & Tuba

Steven Vehelst
(b. 1981)

Biographies

Bente Illevold & The Northern Lights Duo

Bente Illevold comes from Rendalen, in the eastern part of Norway and plays euphonium. She studied with Sverre Olsrud at the Norwegian Academy of Music, and finished her Master's degree in Performance with thesis in 2016. Illevold has played with most of Norway's military bands, the Norwegian Radio Orchestra, and at the Norwegian National Opera. She has recently worked with new music for euphonium, and has collaborated with a number of composers and premiered several works. In recent years she frequently has played solo concerts in the Oslo area, and is also performing in the tuba quartet "All about that bass". Illevold lives in Oslo where she works as a freelance musician, conductor and teacher. She is currently studying pedagogy at Barratt Due Institute of Music. Illevold is a Willson performing artist and plays on Willson 2900TA euphonium.

The Northern Lights Duo is a new international collaboration between Bente Illevold (Norway) and David Earll (U.S.A.) that brings the euphonium and tuba to concert halls, classrooms, and beyond! The Northern Lights Duo's upcoming season, titled Just Dance, will showcase lively music and involve audiences of all ages.

After their initial performance in Ithaca, the Northern Lights Duo is planning for a number of engagements in Norway, Germany, Austria, and Switzerland during 2019, followed by an extensive tour in the Eastern United States.

The Northern Lights Duo is a featured performing ensemble for the Willson International Band Instrument Company, and performs exclusively on Willson Euphoniums & Tubas.

Program Notes

Notes for Dsdht for Solo Euphonium and Prerecorded Material

Dsdht was premiered in 2015 by Bente Illevold, with support from The Norwegian Composer funds and the Arts Council of Norway. Dsdht is one of the largest Norwegian works composed for euphonium, and is unique because of the combination of folk music, contemporary classical music, and electronics. The composition also has a strong story behind the music.

All material in the piece is related to an old Norwegian folk song called "Den stoerste daarlighet"- in English, "The biggest sorrow". This folk song is used as a backdrop for all the thinking around creating the piece, and as a foundation for all the artistic work. The music reflects the folk song, both tonally - and with expression. The drama in the text is about giving your heart away only to be rejected - deeply rejected. Whoever has taken the chance to declare love and feels betrayed and let down - this is the narrative tone of this piece. The composer did not address guilt in this matter, but rather focused on the resistance. This idea of resistance is used in the composing process.

In the first movement, the Euphonium makes several attempts to explore the gestures of the tune without reaching through, and it cannot be understood - it speaks indistinctly. How can you formulate love when it`s not accepted or reciprocated? The second movement deals with the sweetness and beauty of love. And finally, in the last movement - the despair, the disappointment and the rage are played out... before it finally resigns to the original folk song. The composition ends here - through resistance until the endpoint that is neither redemption nor hope. This piece symbolizes a struggle against something that you cannot change.

The composer thought that it was important to anchor the music in this story, and this has given energy and resistance in the artistic work. But as a listener the journey of this composition is your choice, you decide the impact of this music on your own experience and story.